

Closer Than Ever is dedicated to our fathers Richard Maltby, Sr. and Irving Shire
and our wives Janet Brenner and Didi Conn.

4

No. 1 DOORS

Lyrics by
RICHARD MALTBY, Jr.
Misterioso (♩ = c. 66)

(COMPANY)

Music by
DAVID SHIRE

WOMAN 1
WOMAN 2
(off-stage or
in darkness
until measure 14)

MAN 1
MAN 2

Well, wha'-d'-ya know?

Well, wha'-d'-ya know?

Well, wha'-d'-ya know?

poco cresc.

4

front of me now

Is an o - pen door. I'm

In front of me is an o - pen door. I'm

is an o - pen door. I'm

Is an o - per door. I'm

poco cresc.

accel. poco a poco

6

mov - ing a - head, not sure of the way, And

mov - ing a - head, not sure of the way, And

accel. poco a poco
mp

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8

WOMEN
yet there's a light that I'm head - ing for. It's

MEN
yet there's a light that I'm head - ing for. It's

cresc.

10

cresc. Clo - ser than ev - er, ev - er...
Clo - ser than ev - er. Clo - ser and clo - ser and clo - ser and clo - ser and...
Clo - ser and clo - ser and Clo - ser and clo - ser and clo - ser and clo - ser and...

mf *ff* *poco rall.*

(chime-like)
mf *cresc.* *stm.* *ff* *poco rall.*

14 **Moderato, very rhythmically** (♩ = c. 96)

16 **WOMAN 2:**

Fresh out of bed, your life is out - rac - ing you. There dead a - head, an - oth - er one's fac - ing you.

WOMAN 2

Seems like at times they're prac - ti - c'ly chas-ing you. Ev - 'ry-where an-oth - er door. —

20

MAN 1:

One day the doors are locked_ and you're sick of 'em. Next day they're yours and you _have your pick of 'em.

22

WOMAN 2,
MAN 1:

Find-ing the prop - er key — That's the trick of 'em. Ev-'ry day an-oth - er door. —

24

WOMAN 1:

MAN 1:

Doors to a place_ that no — one knows_ Doors that are o - p'nings, Doors_ that close_ —

26

WOMAN 1:

MAN 1:

Doors that you pass_ through ev - 'ry day_ Turn in - to doors_ that bar_ the way_ —

Doors to keep out the chill of night. Doors to keep secrets locked up tight.

30 WOMEN:

(unis.) *cresc.*

MEN: (unis.) *cresc.*

Just when you have things set, When it's all in place, When your life is good, There's an-oth-er
Just when you have things set, When it's all in place, When your life is good, There's an-oth-er...

32 *sub. p*

door.
Door-ways are good, they can be en-light-en-ing, Door-ways can change you, which is-n't fright-en-ing.

34

So tell me why my stom-ach is tight-en-ing Looking at an-oth-er door. A

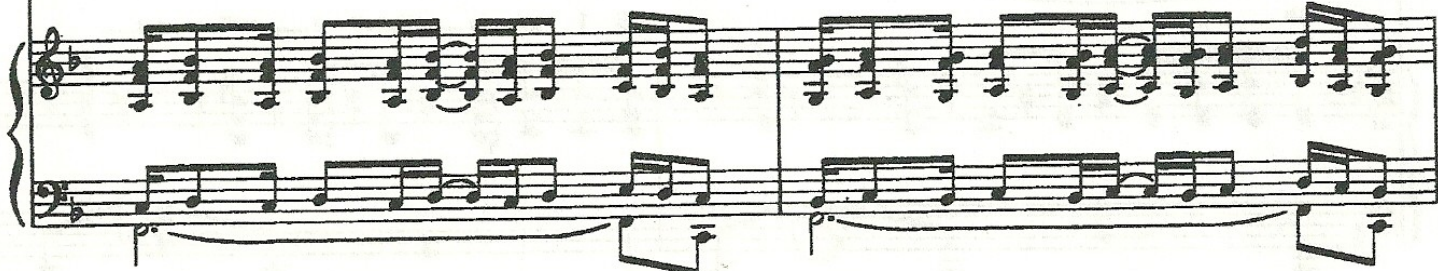
WOMEN

mf Doors can be wide, Yes, that_ can be ver-i-fied. Mov-ing out-side, the air_ can be rar-e-fied.

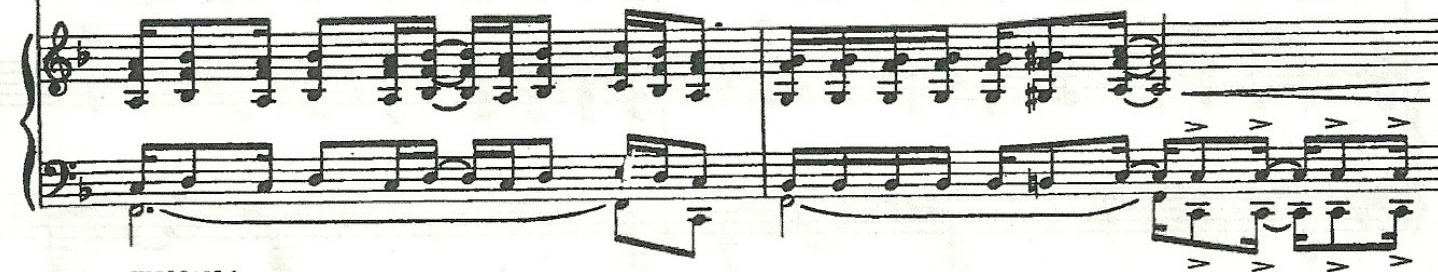


MEN

door...



I want to go, but why_ am I ter-ri-fied Look-ing at an-oth-er door?_

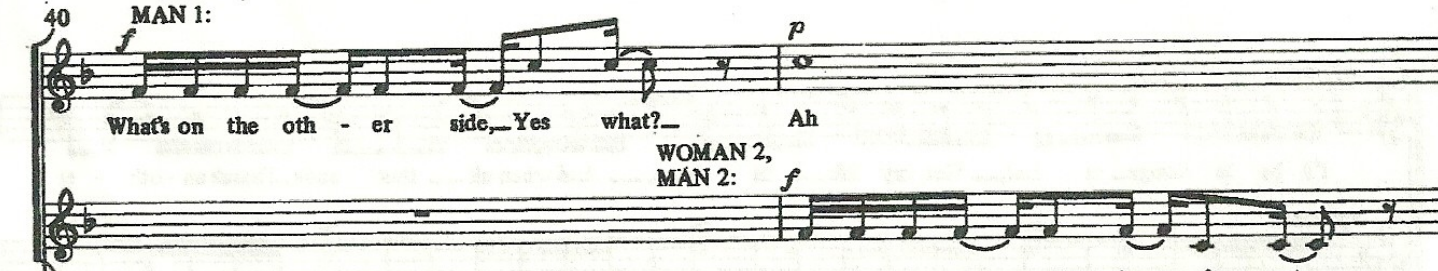



WOMAN 1,
MAN 1:

What's on the oth - er side,_ Yes what?_ Ah

WOMAN 2,
MAN 2:

Some-thing I want_ and have - n't got._




WOMAN 1
MAN 1

O - ver the thresh - hold, There's my shot... Ah

WOMAN 2
MAN 2

Ah Will I go in there? I will not.

44

May - be a brand - new job a - waits... Twen - ty or thir - ty dif - frent fates.

46

mf cresc. I'll be in charge at last, Get my life in shape, And when all that ends, There's an - oth - er

WOMAN 1
MAN 1
door.

WOMAN 2
MAN 2
door.

50
WOMEN:
ff
What's in the skies from Bos - ton to Flor-i - da? High-ris - es ris - ing, each - be - ing hor - ri - der.

MEN:
ff
What's in the skies from Bos - ton to Flor-i - da? High-ris - es ris - ing, each - be - ing hor - ri - der.

52
What hits you eyes as you - hit a cor - ri - dor? Noth - ing but a wall of doors. - -

What hits you eyes as you - hit a cor - ri - dor? Noth - ing but a wall of doors. - -

WOMEN

What would you give to see...what is hid-ing there? All kinds of peo - ple just co - in - cid-ing there.

MEN

What would you give to see...what is hid-ing there? All kinds of peo - ple just co - in - cid-ing there.

56

WOMEN:

What kind of se - cret lives...are re - sid-ing there, Lin-ing up be-hind those doors?..

MEN:

What kind of se - cret lives...are re - sid-ing there, Lin-ing up be-hind those doors?..

58

WOMAN 2:

MEN:

What's go-ing on in - side those rooms?.. Kink-y be-hav - ior, one pre - sumes. —

Here there's a spin - ster with - her cats. — Next door a kid — who sleeps on mats. —

62 WOMAN 1, MAN 1: WOMAN 2, MAN 2:

Here there's a fam - 'ly bland - as pie. — Next door a girl — who's once — a guy. —

64 WOMEN: (unis.) *f*

What would you give — to buy — some e - lec - tric eye — That would let — you spy — on what's be - hind those...

MEN: *f*

What would you give — to buy — some e - lec - tric eye — That would let — you spy — on what's be - hind those...

66 *ff*

Peo - ple you nev - er met, — Who are not — like you, — Who are *just* — like you, — Are be - hind — those...

ff

Peo - ple you nev - er met, — Who are not — like you, — Who are *just* — like you, — Are be - hind — those...

fff

Just when you have things set, — When your life — is good, — When it's all — in place, — There's an-oth - er

WOMAN 2, MAN 2:

fff

Just when you have things set, — When your life — is good, — When it's all — in place, — There's an-oth - er

gva.

fff

p *cresc.*

door.

p *cresc.*

door.

loco

sub. p *cresc.*

fff

Ev - 'ry day an-oth - er door!

fff

Ev - 'ry day an-oth - er door!

fff *sfz*